

# CORE RULES



*Containing rules for making characters and playing games of*

**B**YOND **W**ALL  
THE AND OTHER  
ADVENTURES

*An adventurous pastime from Flatland Games*



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# BEYOND THE WALL AND OTHER ADVENTURES

## CORE RULES

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*meae uxori pulchrae quae mihi semper suffragatur*

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# INTRODUCTION

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Welcome to *Beyond the Wall and Other Adventures*. This is a simple set of rules similar to older versions of the world's most popular fantasy roleplaying game. The game is designed to be easy to learn and fast to use at the table. There are many such games available. *Beyond the Wall* is different for two reasons:

1) Flavor - *Beyond the Wall* can model most kinds of fantasy stories, but is particularly well-suited for the brand of fantasy literature exemplified by Ursula K. LeGuin's first three *Earthsea* novels and Lloyd Alexander's *Chronicles of Prydain*. These are mostly stories of low fantasy about young heroes finding their way in dangerous situations.

2) Out-of-the Box Play - While the core rules of *Beyond the Wall* are similar to those of the numerous other games based on the world's most popular fantasy roleplaying game, it does offer something that the others do not: tools to play the game almost immediately and with little prep. Using special Character Playbooks and Scenario Packs, a group of players with a single gamemaster should be able to play the game with absolutely zero prep in about three to five hours, from making characters to tasting a glorious success or a bitter defeat.

The game still works perfectly well for traditional playstyles, but we made it as a vehicle for quick, on-the-fly

play, as we often found ourselves wanting to be able to sit down and play a roleplaying game without all the fuss that is normally involved.

The following booklets make up the rules for *Beyond the Wall*:

*Core Rules* - This document gives you all the rules you need to make characters and play the game.

*Spells and Magic* - This document contains lists of cantrips, spells, and rituals for mages, as well as some examples of magical items.

*Bestiary* - This document has a selection of monsters for use during play, as well as sections on making your own monsters.

*How to Play* - This document tells you how to sit down and play an entire game of *Beyond the Wall* in a single evening, from making characters to the end of an adventure.

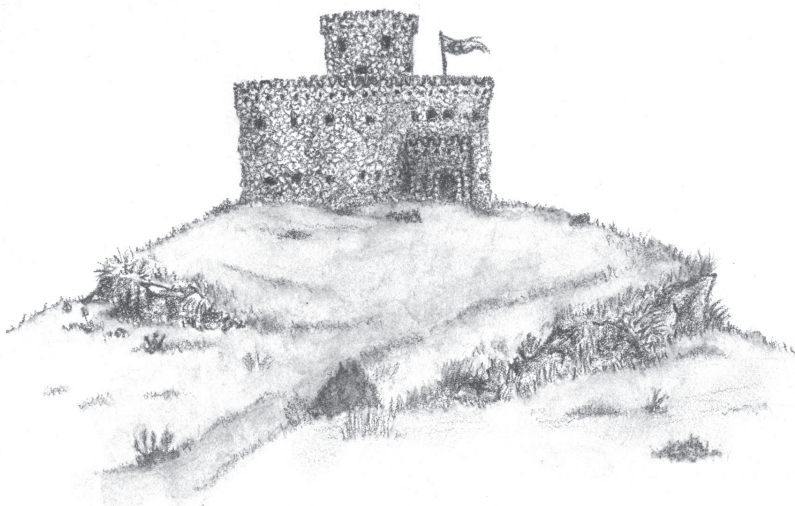
We also have several Character Playbooks available to help you create a group of young adventurers with a shared backstory, as well as Scenario Packs, which help the GM set up an evening's game. These are used along with the 'How to Play' booklet.

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## BASIC TERMINOLOGY

*The Beyond the Wall core rules assume that players are familiar with the basics of playing roleplaying games. We use the following commonly accepted terms throughout the rules: a gamemaster, or GM, is the player running the adventure, a player character, or PC, is a character controlled by one of the players at the table, a non-player character, or NPC, is any other character or monster controlled by the gamemaster.*

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# WHAT THE NUMBERS MEAN

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Characters and monsters in *Beyond the Wall* are defined by the following statistics.

## CLASS

The player characters in *Beyond the Wall* are remarkable. We divide our heroes into three classes. Warriors are the best at fighting, rogues are particularly skilled and lucky individuals, and mages wield the power of magic. For the most part, only the PCs have a class, though some particularly important NPCs may as well.

## LEVEL

A character's general level of competence in her class is reflected in her level. 1st level characters are already a cut above ordinary folks, who have no class and no level at all. These beginning heroes are naturally adept swordsmen, young thieves, or apprentice wizards. Characters of 5th level are great warriors, skilled leaders, or competent sorcerers. Characters of 10th level are the mightiest warriors in the land, preternaturally silent woodsmen, or masters of the arcane arts.

## ABILITY SCORES

Characters' ability scores represent their capabilities in different areas. A player might test his character's ability score when trying to accomplish a task. Additionally, each score gives a bonus or penalty to certain things, based on the score. Use the following table to determine your character's ability score modifiers:

Ability Score	Bonus
1	-4
2-3	-3
4-5	-2
6-8	-1
9-12	0
13-15	+1
16-17	+2
18-19	+3

## STRENGTH

You might test Strength when a character is trying to lift a large statue, break down a door, or shove an enemy over a cliff. A particularly high or low Strength will modify rolls to hit and damage rolls in melee combat.

Your Strength modifier is added to rolls to hit in hand-to-hand combat and to all damage rolls in hand-to-hand combat.

## DEXTERITY

You might test Dexterity when trying to sneak through the woods or juggle in a tavern. A particularly high or low Dexterity will modify a character's Armor class and to hit rolls with ranged weapons.

Your Dexterity modifier is added to rolls to hit with ranged weapons and to a character's armor class.

## CONSTITUTION

You might test Constitution when trying to run long distances in pursuit of the enemy or to stay awake for a whole night on watch. A particularly high or low Constitution will modify a character's hit points.

Your Constitution bonus is added to your hit points every time you go up a level.

## INTELLIGENCE

You might test Intelligence to solve a difficult riddle, decipher a confusing bit of text, or figure out how a strange mechanism works.

Your Intelligence bonus is added to the number of languages that your character knows. Normally, a character knows only a single language. All characters are assumed to know at least one language, even if they have an Intelligence penalty.

## WISDOM

You might test Wisdom to discover the motivations of someone who is trying to deceive you, to determine

whether water is clean enough to drink, or to find your way in the wilderness when you are lost.

A character's Wisdom modifier is added to all saving throws to resist magic which attempts to charm, frighten, or control his mind.

## CHARISMA

You might test Charisma to impress the king's steward, charm the innkeep's daughter, or talk your way past the guards at the city wall.

A character's Charisma modifier is added to the number of allies that may follow him. Normally, a character may have up to four allies.

## ALIGNMENT

A character's alignment describes his general views toward the world and other people. More than that, Law and Chaos are primal forces which are constantly at work in the universe, and a character's alignment may indicate that he is a servant of one of these powers, unwittingly or not.

### LAW

Disorder is a threat to all peace and safety. Lawful characters and creatures oppose such disorder and believe that stability is best. They often value rules and hierarchy, though they are not above ignoring either if the ultimate goal is a situation which supports order. They prefer to know their place in a group and prefer for the others in that group to know theirs too.

Characters with the alignment of Law are not necessarily good or kind individuals. A hero who seeks to provide for her whole village and protect the lands, making them peaceful for all, is a lawful character. But so is a tyrant who punishes crimes overly harshly and stifles all celebrations and merriment in his lands so that things remain forever quiet and orderly.

### CHAOS

Stability is stagnation. Chaotic characters and creatures would rather die than stagnate, and many would rather see the world burn than become a stale bastion of order and law. They value freedom and personal choice, and resent others placing them under a rigid set of rules and regulations.

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## USING YOUR ABILITY SCORES

*Most of the time, if you want to accomplish a great deed in game, you check one of these ability scores. For example, Gareth, the innkeep's son, is trying to break in a barred door so that he can stop a ritual of dark magic before it is too late. This is a Strength check. Normally, Gareth needs to roll equal to or under his Strength score (13 in this case) on a d20 to succeed at a Strength check. However, the Gamemaster says that this door is particularly heavy, and so Gareth has a -2 penalty, meaning he must roll 11 or lower on a d20.*

*For the full rules on tests and ability score checks, see 'Rolling the Dice' on p.14*

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Chaotic characters are not necessarily evil, wicked, or selfish individuals, though many are. A brave warrior who wanders the land, righting wrongs which bother him and ignoring those in which he has no interest, is a chaotic character, but so is a wicked thief with no respect for others' property, taking what he wants from other folk.

## NEUTRALITY

Most people and creatures are interested in neither the struggle of cosmic forces nor intense philosophies of life, and, therefore, are neither lawful nor chaotic. We say that these characters are neutral. They may believe in order as it relates to the laws and customs of their own town but despise the strong arm of the sheriff which punishes petty acts. In other words, they act like most of us.

Alternatively, some characters and creatures have a vested interest in maintaining a balance between the powers of Law and Chaos. Such rare individuals turn Neutrality into a philosophy of its own and seek to always bring a balance of the two.

A simple farmer who makes his decisions on a case-by-case basis, caring nothing for where those actions fall in a grand cosmology, is an example of a neutral

character, as is a wanderer seeking to stop both the worst ravages of chaos and the most stifling acts of law.

## INITIATIVE

A character's initiative score determines the order in which he acts in combat. A character's base Initiative is equal to his level. This is further modified by his Dexterity bonus and his class. Rogues receive +2 to their Initiative score and Warriors receive +1. Mages have no bonus to Initiative.

## BASE ATTACK BONUS

This characteristic is derived from a character's class and level. It shows how good a fighter he is. You add this number to every roll to hit an enemy in combat. Strength and Dexterity modify this number for melee and ranged combat respectively.

## ARMOR CLASS

As with hit points, armor class, or AC, is an abstract representation of how difficult a character is to damage physically. All normal humans have an AC of 10, which is further modified by wearing protective armor (see the equipment section below). This increase in armor class represents the character being able to shrug off blows absorbed by his armor. Additionally, very quick and agile characters are good at avoiding being hit in the first place, thus increasing their armor class. This is represented by adding a character's Dexterity bonus to his AC.

## HIT POINTS

Hit points are an abstract measurement of how tough the character is, as well as how good at resisting and avoiding harm in combat. At every level, a character gains a number of hit points by rolling the die type indicated by his class' hit dice. For instance, a Rogue has a hit dice of d8, and so a character with the Rogue class gains d8 hit points every level. This number is modified by a character's Constitution bonus every time it is rolled. Additionally, all PCs gain the maximum number of hit points possible for a roll on their hit dice at first level; the above mentioned rogue would begin at first level with a full 8 hit points plus any extra hit points from his Constitution bonus.

When a character loses hit points, he comes closer and closer to being taken out of a fight. Note that, no

matter how low his hit points go, he is never seriously wounded while he still has some. All damage taken before reaching zero hit points represents narrow escapes, minor cuts and bruises, and painful, but not debilitating, wounds.

Once a character reaches zero hit points, however, he is out of the fight, either unconscious or nearly so. It is at this point that we can call a character seriously wounded, perhaps with a grave sword wound or a nasty blow to the head. He's not dead yet, but he is in serious trouble and desperately needs the help of his companions.

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### ATTACKING AN ENEMY

*You may remember Gareth, the innkeeper's son. Bursting into the room, he is confronted by a wicked thug. Gareth wants to knock him aside with his club.*

*First, Gareth must determine if he can act before the thug. Gareth's initiative score is 5 because he is a 2nd level rogue with a +1 Dexterity bonus. The thug has a measly initiative of 1, so Gareth goes first.*

*As a 2nd level rogue, Gareth has a base attack bonus of +1, and his Strength of 13 gives him a further +1 to hit in melee combat. So, when Gareth swings his club, his player adds +2 to his 1d20 roll to hit.*

*The thug has an armor class of 10. Gareth rolls an 8 and adds his +2 bonus for a total of 10, just hitting his foe.*

*Now, he rolls his club's damage of 1d6, adding +1 for his high Strength score, and gets a total of 4. The thug takes 4 hit points of damage and drops to the ground.*

*For the full rules on combat, see 'The Clash of Arms' on p.17*

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## SAVING THROWS

Saving throws represent a character's ability to resist or avoid certain special actions against him, such as a dragon's breath weapon or a detrimental spell. What exactly happens when a character makes a saving throw is dependent upon the particular circumstances of the

roll and the narration desires of the gamemaster and players. A successful saving throw made against the aforementioned dragon's breath may represent the character diving out of the way just in the nick of time and avoiding the worst of the flames, while one made against a mind control spell may represent the character's powerful willpower warding off the attack.

Characters' saving throws, which are based on their class, get better as they gain levels. Each class description lists the saving throws for all levels.

There are five saving throws.

### POISON

This saving throw is used when a character might become poisoned. It is also used to resist other effects, such as paralyzation, which would attack a character's physical fortitude.

### BREATH WEAPON

Players roll this saving throw when their characters are targeted by a powerful breath weapon or blast from a monster. It is also used to represent other circumstances where quick movement can help the character avoid a damaging effect.

### POLYMORPH

This saving throw is used when a character is targeted by certain powerful effects which attempt to change his body wholesale, such as turning him into a pig, or changing him to a stone statue.

### SPELL

This saving throw is used to resist the cantrips, spells, and rituals cast by hostile mages or monsters.

### MAGIC ITEM

Certain magical items produce spell-like effects, and this saving throw is used to resist such attacks.

## FORTUNE POINTS

Heroes are exceptional individuals, partially represented by their Fortune Points. These can be spent to give a character rerolls, help friends out of a tight spot, or even to cheat death. See 'The Role of Fortune' on p.16 for the rules on Fortune Points. Only player characters have Fortune Points.

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## MAKING A SAVING THROW

*Gareth is now face-to-face with his nemesis. The sorcerer points a finger and casts a spell to cloud Gareth's mind and make him his slave. According to the spell's description, Gareth is entitled to make a saving throw versus spell to resist the magic. As a 2nd level rogue, Gareth's saving throw versus spell is 15, and Gareth's player needs to roll that or higher on a d20.*

*The player crosses his fingers and throws the die, scoring a 16. Gareth is safe! Now he has a chance to have a go at his opponent.*

*For the full rules on making saving throws, see 'Rolling the Dice' on p.14.*

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## NPC STATISTICS

Monsters have a much simpler set of statistics than player characters. Monsters do not have ability scores. They have alignment as normal. Instead of level, monsters have 'hit dice,' a number which tells you how many dice to roll to determine their hit points and acts as a rough gauge for how strong they are.

A monster's base attack bonus measures its martial ability and strength and is given in the monster's description; if converting monsters from another source, simply give them an attack bonus equal to their hit dice. Their initiative score is also equal to their hit dice.

Monsters use the same saving throw tables as warriors, with their hit dice counting as their level, unless otherwise noted in their descriptions. Monsters often have leathery or scaly hides, making them naturally quite tough, and so their armor class is given in their descriptions in the *Bestiary*.

Human NPCs can be treated much the same. They do not need full ability scores and so forth as the player characters do. For an idea of what average humans are like, check their entry in the *Bestiary*.

# MAKING A CHARACTER

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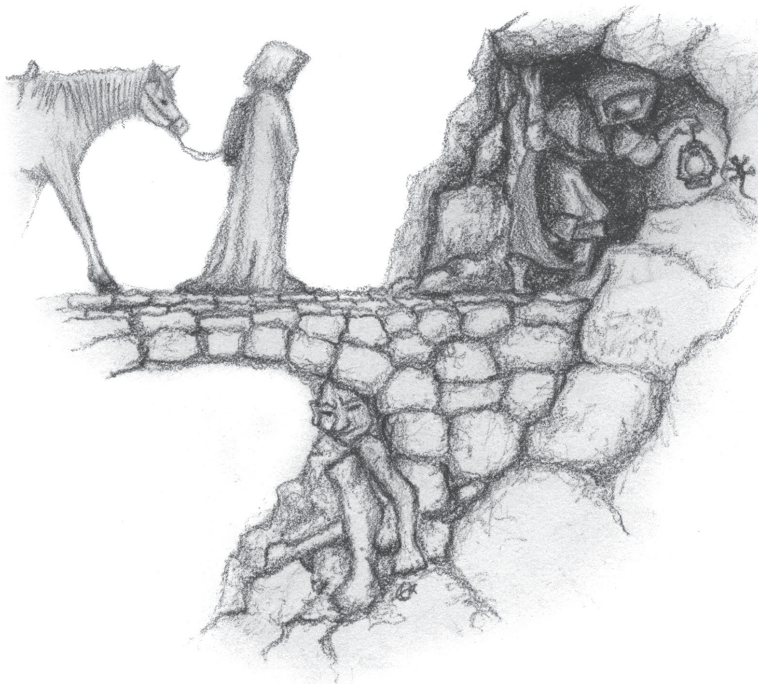
*Beyond the Wall* is designed to be played with the help of Character Playbooks for creating your character and beginning an adventure. Nonetheless, here we present simple and quick rules for making a character without such tools.

## ASSIGN ABILITY SCORES

Roll 4d6, ignoring the lowest die roll. Sum the remaining three numbers. Repeat this five times, recording the answers, and you will have six numbers between three and eighteen. Assign these numbers to the six abilities as you like.

## PICK A CLASS AND ALIGNMENT

There are three character classes, described below. Pick whichever you would like to play. Record the information about that class and make any decisions described in the class description. Choose an Alignment for your character. Whichever sounds fun to you and fits your character is fine, and you can always choose Neutral if you aren't sure.



## PICK SKILLS

Give your character two skills. These are areas of expertise which will give him bonuses on rolls. Examples include: Athletics, Cooking, Forgotten Lore, Stealth, Tracking. Having a skill gives your character a +2 to ability scores when making checks. If you like, take the same skill twice to get a +4 instead.

## LANGUAGES

Most characters begin the game speaking one language, but those with high Intelligence scores may know more. If it is important to the game, go ahead and choose which languages the character knows now. Which languages are available will vary depending on the setting, so the group should talk about which ones exist in their game.

## EQUIPMENT

A starting character begins with simple clothing and all of the basic equipment necessary to use his skills, if the player wants. A character who knows how to pick locks is assumed to have a set of lockpicks, a seamstress has needles and some thread, and a fisherman has some hooks and bait. A blacksmith may well have his smithing hammer, but he does not necessarily begin the game with a workshop and forge of his own.

Whichever skills you have, be sure to write down what equipment comes with them. If you don't tell the group that you have lockpicks, it's no fair having them magically appear in the middle of a game!

All characters also start with adventurer's equipment: a few feet of rope, flint and tinder, a water flask, a whetstone, and some other stuff; basically, what your character needs to survive in the wilderness. Anything out of the ordinary should be agreed upon ahead of time and written down.

Finally, a starting character receives 4d6 silvers to purchase additional equipment, such as weapons and armor.

# THE WARRIOR

Many brave adventurers win their fortune and protect their homes by strength of arms. Warriors are men and women who, by natural ability or specialized training, excel at martial combat. They make for hardy travelers and stalwart companions, be they brave knights, sharp-eyed archers, or feral barbarians.

Warriors are the best of all the classes at fighting, and they are tough as nails. They get the best hit points and can wear any armor. If you want to strike down your foes, stand your ground bravely against the tides of your enemies, and be the greatest swordsman or archer in the land, this is the class for you.

**Hit Dice:** d10

**Initiative Bonus:** +1

**Armor:** Warriors may wear any armor.

## CLASS ABILITIES

**Weapon Specialization** - All warriors have a favored weapon with which they are particularly skilled. Pick one weapon at first level. Your character receives a +1 to hit and +2 to damage while wielding that weapon. A warrior begins the game with this weapon for free.

**Knacks** - Over the course of their careers, warriors pick up several tricks which make them even more formidable opponents. Pick one of the following Knacks at first level, then another at 3rd, 6th, and 9th levels. Knacks may be chosen more than once, in which case their bonuses stack.

*Defensive Fighter:* +1 AC

*Fleet:* +1 Initiative

*Great Strike:* +1 damage with all weapons

*Resilience:* +1 to all saving throws

*Weapon Specialist:* gain Weapon Specialization with another weapon

Level	Experience	Base Attack Bonus	Poison Save	Breath Weapon Save	Polymorph Save	Spell Save	Magic Item Save
1	0	+1	14	17	15	17	16
2	2,000	+2	14	17	15	17	16
3	4,000	+3	13	16	14	14	15
4	8,000	+4	13	16	14	14	15
5	16,000	+5	11	14	12	12	13
6	32,000	+6	11	14	12	12	13
7	64,000	+7	10	13	11	11	12
8	120,000	+8	10	13	11	11	12
9	240,000	+9	8	11	9	9	10
10	360,000	+10	8	11	9	9	10

# THE ROGUE

There are those who lack great skill at arms or knowledge of arcane arts, but who nonetheless bring valuable skills to a party of heroes. These rogues are blessed individuals with a wide range of talents. They may be clever thieves, brave woodsmen, or savvy travellers. Of all the classes, rogues can easily represent almost any character idea, provided the character has a range of skills.

Rogues have far more skills than any other class and a much larger pool of Fortune Points. They can fight, but not quite as well as a warrior, have respectable hit points, and impressive saving throws. If you always want to have a helpful trick up your sleeve or if you want to be a jack-of-all-trades, handy in and out of a fight, then pick this class.

**Hit Dice:** d8

**Initiative Bonus:** +2

**Armor:** Rogues may wear any armor lighter than plate.

## CLASS ABILITIES

**Fortune's Favor** - Rogues have luck beyond that of other men. They receive five Fortune Points instead of the normal three. This means that they will always be able to help their comrades, have more opportunities to reroll unfortunate dice, and be more likely to survive falling beneath 0 hit points.

**Highly Skilled** - Rogues receive two additional skills at first level. They gain an additional skill every odd numbered level thereafter (3rd, 5th, 7th, etc). Instead of gaining a new skill, they may get better at one which they already have, increasing the bonus for that skill by a further +2.

Level	Experience	Base Attack Bonus	Poison Save	Breath Weapon Save	Polymorph Save	Spell Save	Magic Item Save
1	0	+0	13	16	12	15	14
2	1,500	+1	13	16	12	15	14
3	3,000	+1	13	16	13	15	14
4	6,000	+2	13	16	13	15	14
5	12,000	+3	12	15	11	13	12
6	25,000	+3	12	15	11	13	12
7	50,000	+4	12	15	11	13	12
8	100,000	+5	12	15	11	13	12
9	200,000	+5	11	14	9	11	10
10	300,000	+6	11	14	9	11	10

# THE MAGE

Few have the mental ability or fortitude to master the art of magic. Doing so takes considerable study and diligence, and it is dangerous and often unpredictable. Mages are characters who have chosen this difficult path, whether they be academic students of the arcane, fae-touched hermits, or wise holy men.

Mages are the only characters who can cast magical spells, and so have access to a wide range of abilities that the other classes do not. They can fight, but not as well as the other classes, and they have the lowest hit points and may not wear armor, making them the most fragile class. If you wish to wield arcane powers unavailable to any other character and do not mind being limited in other areas, choose a mage.

**Hit Dice:** d6

**Initiative Bonus:** +0

**Armor:** Mages may not wear any armor.

## CLASS ABILITIES

**Spell Casting** - Mages may harness the power of magic in three different ways: cantrips, spells, and rituals. A mage begins his career knowing two cantrips, two spells, and a single ritual. For a full description, see the Sorcerous Arts section below.

**Sense Magic** - Being naturally sensitive to the world of magic, Mages may determine if a person, place, or thing is magical. Doing so requires concentration and a few minutes, so mages cannot tell if something is magical simply by being in its presence, and people tend to notice if a mage is staring at them intently and ignoring his food during a meal. The GM may rule that, when in the presence of particularly intense sorcery, the mage notices such immediately.

Level	Experience	Base Attack Bonus	Poison Save	Breath Weapon Save	Polymorph Save	Spell Save	Magic Item Save
1	0	+0	14	15	13	12	11
2	2,500	+1	14	15	13	12	11
3	5,000	+1	14	15	13	12	11
4	10,000	+2	14	15	13	12	11
5	20,000	+2	14	15	13	12	11
6	40,000	+3	13	13	11	10	9
7	80,000	+3	13	13	11	10	9
8	150,000	+4	13	13	11	10	9
9	300,000	+4	13	13	11	10	9
10	450,000	+5	13	13	11	10	9

# COIN AND ITS USES

Most people who use money use silver coins. Coppers are used for small, everyday purchases, and 10 coppers equal 1 silver. Rich people occasionally carry gold, and a gold piece is worth 10 silvers. The average villager uses only small coins or none at all, bartering for what he needs. The prices below are only approximations and should vary according to place and time.

## WEAPONS

Any character can use any weapon on the list below and be relatively proficient with it. Weapons are grouped by the die type they use for damage, and all weapons with a given damage type cost roughly the same amount of money.

D4	dagger, sling, club, wooden practice sword	4 coppers
D6	spear, staff, mace, bow, short sword, hand axe	8 silvers
D8	longsword, battle axe, longbow	16 silvers
D10	great sword, great axe, lance, halberd	32 silvers

Great swords, great axes, and halberds require both hands to use and so may not be used with a shield or, more importantly, a lantern. They can also be troublesome in tight spaces.

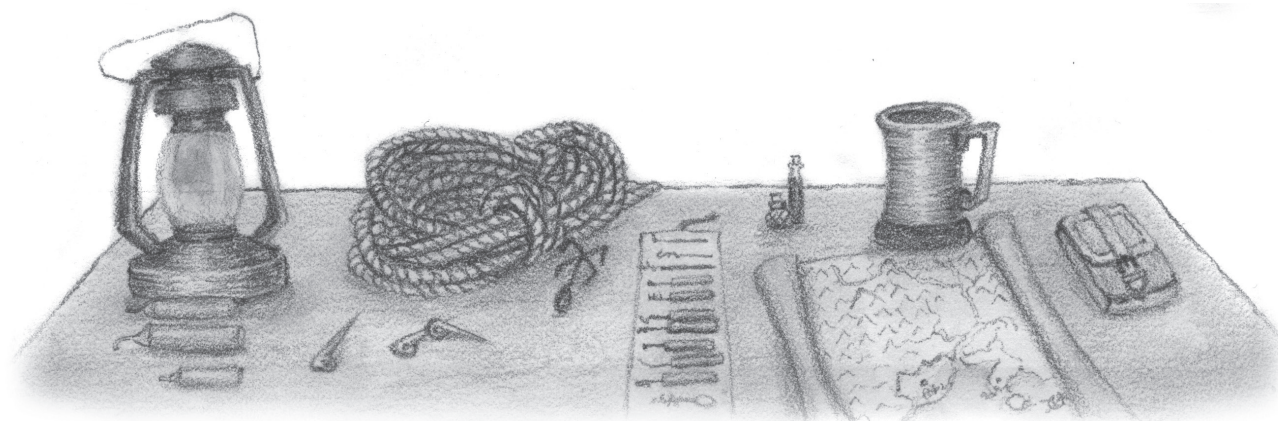
Bows and longbows require arrows, which cost 1 silver for 20, which is also about how many can fit in a quiver. Bows have an effective firing range of about 50 yards, while longbows can shoot effectively up to 200 yards away. A Bowman may fire up to twice as far, but with a -2 penalty to hit for the extreme range. A sling can fire as a bow, but the ammunition for it is free, provided the slinger has a chance to grab an appropriate rock.

## ARMOR

Certain classes are restricted in terms of what armor they can wear. Check your class description. Only warriors may wear any armor they can afford. Certain kinds of armor give penalties to any rolls made to sneak around or remain silent; chain mail gives a -3 penalty, chain a plate a -6, and a full suit of plate mail -9.

+2 AC	leathers	5 silvers
+4 AC	chain mail	75 silvers
+6 AC	chain and breast plate	800 silvers
+8 AC	full suit of plate	3,000 silvers
+1 AC	simple shield	1 silver
+2 AC	reinforced shield	10 silvers

The armor class bonus from shields 'stacks' with that provided by other armor. Shields only protect their bearer from frontal attacks, so a goblin knife to the back will bypass this bonus.



## FOOD AND SHELTER

Everyone has to eat, even young heroes. The following are rough costs for typical meals and lodgings which come up during the course of gameplay. As always, the town and neighborhood will dictate the actual costs of these items.

lodging in the stables, a filling meal, a round of drinks, a day's rations	2 coppers
lodging in the common room, a bottle of wine, a day's iron rations	5 coppers
a private room at a nice inn, a sumptuous meal, a bottle of fine drink	1 silver

## LIGHT SOURCES

Adventurers frequently find themselves traipsing about in the night or crawling into dark and secret places, and are therefore often in need of light. Torches and candles do for most circumstances, although a lantern is even better. Torches and lanterns illuminate about 40 feet, while candles only about five. A candle or torch will burn for an hour or so, while a pint of oil will keep a lantern going for almost four hours.

10 candles or 3 torches	1 copper
a hooded lantern	7 silvers
a pint of oil for the lantern	1 copper

## LIVESTOCK AND TRANSPORT

It is often useful to have beasts of burden for traveling and hauling. These are very expensive, as few in the village would be willing to part with them.

a mule or an ox	20 silvers
a horse and tack	75 silvers
a warhorse	several gold
a week's feed	3 coppers
a cart	15 silvers
a coach or carriage	500 silvers
a small boat	40 silvers
a typical bridge or gate toll	1 copper
passage across a wide river	4 coppers

## ODDS AND ENDS

The following is a list of things adventurers often find useful in their quests. Some are hard to find, such as mirrors, and seeking a seller may become an adventure in and of itself.

a day's unskilled labor	2 coppers
50 feet of rope, a set of clothes	1 silver
a casket, an inaccurate map	3 silvers
a large sack, a shovel	5 silvers
parchment, quill, and ink	10 silvers
a drum or flute, fine clothing	16 silvers
20 feet of chain, a mirror	25 silvers
thieves' tools	28 silvers
a large, reinforced chest	32 silvers
a book	50 silvers



# HIRELINGS AND ALLIES

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Sometimes, a group of heroes will need some help. When this happens, coin is a wonderful persuader. For a convincing leader, even a halfling might leave his home for a share of the dragon's gold.

Anybody can buy mercenaries or hirelings to aid him if he has the coin. An ordinary NPC with no particular skills costs about 2 coppers a day to employ, and will expect his meals to be provided. A trained soldier with his own equipment would cost about 5 coppers. A specialist, such as a scribe or skilled blacksmith, costs around 1 silver per day's labor. These latter types are unlikely to become adventuring companions, though they often sell their services to adventurers. NPCs with levels and classes like the player characters are extremely rare. They almost never hire themselves out in this way, but may well become allies, as described below.

Allies are rather different than hirelings. They are NPC adventurers, or adventurers-to-be, whom you have convinced to follow you into danger. They are not lackeys, but are themselves after a share of the treasure and glory to be had. They are friends, companions, and fellow adventurers. They may or may not have levels and classes, but are always valued compatriots.

A knight's squire is probably an ally, but his men-at-arms are hirelings. The squire will almost certainly have a name and personality all his own. A mage's familiar is also an ally, as is a fae woodsman's trusted animal companion.

While traveling with a PC, allies will expect funds to support them, and will require a share of any treasures found. Their loyalty is not just bought, but also earned; an ally who feels betrayed may turn upon the PC at the most inopportune time.

Gaining an ally requires special circumstances determined by the gamemaster and players. A simple hireling might become a loyal ally after his trust has been

earned, or an NPC who particularly admires the PC may -- after some convincing -- decide to join him on his quests. Some rare allies are of an altogether different sort, such as the aforementioned intelligent animal companions, faerie tricksters, and guardian spirits. In general, allies are gained during the course of playing the game, and only after a significant event, such as a knighting to gain the above mentioned squire, or a great deed performed in service of a small village which causes one of the local youths with great potential to follow the character into harm's way.

Allies should be no more powerful than the PC to whom they are attached. It would be appropriate for a 5th level warrior to have a 1st level warrior ally who leads a small band of mercenary warriors, but not a mighty hero of 8th level with his own agenda.

Normally, a character may have no more than four allies, but Charisma modifiers affect this number as described above.

In some cases, former hirelings might become allies. A trusted retainer might develop such a personality over the course of several games that the group finds that he is more appropriately represented by an ally. In these cases, such a character might even gain a class and become a level 1 NPC.

During play, we usually find it best for the gamemaster and player in question to share the responsibility of 'controlling' the ally. If an ally stays around, it may become useful to have a character sheet for him, in which case the group should consider referring to the 'Bestiary' booklet or designing a new character.

Allies can also make excellent replacement PCs should a character meet an unfortunate end, and the blow dealt by losing a character may be lessened if there is a beloved ally waiting in the wings with his own story to tell.

# ROLLING THE DICE

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Outside of combat, players will make two sorts of tests with the dice: an ability score check or a saving throw. Characters make saving throws to avoid unwanted effects from their adversaries or the environment. They make ability score checks when they want to accomplish something important in the game.

## ABILITY SCORE CHECKS

Making ability score checks is simple. Roll a d20 and compare the result to your score in the relevant ability. If the number on the die is equal to your score or lower, you succeed. If it is higher, then you fail. This means that you have a 50/50 chance of succeeding if you have a 10 in the relevant ability.

*Example: Baston has followed a giant fish upriver to a waterfall; to follow its remarkable leap, he must climb the cliff by the waterfall. Will he make it? He rolls a d20 against his Strength as the spray from the waterfall washes away the dust of the road...*

An unmodified roll of 1 is always a success, while a 20 is always a failure.

Obviously, some things which you might try will be harder than others. Making an unmodified ability score check represents your character attempting a moderately difficult task while in a stressful situation. Examples of moderately difficult checks would be climbing a tree while enemies are chasing you, sneaking through the streets of a city at night, or trying to read old runes on a temple wall in flickering torchlight.

If your character is attempting to do something particularly difficult, the gamemaster might give you a penalty to your ability score before you roll. Maybe the tree you are trying to climb is very high with few handholds, or the runes you are trying to read are in a particularly difficult and rare dialect. In the case of hard tasks, we recommend a -2 to the relevant ability score before rolling.



*Example: Having climbed the cliff, Baston sees a giant eagle carrying off his prey. Can he climb a tree quickly enough to spot where the eagle is taking the fish? He'll roll a d20 against two less than his Dexterity, as he's climbing a fir tree in a great hurry...*

For a really difficult task we recommend a -5 to the relevant ability score before rolling. This might be appropriate for climbing a stone wall at night, trying to pick a masterwork lock, or breaking open a heavy wooden chest. Some tasks are truly the feats of legend, but the gamemaster still might judge them possible and give a character a chance to succeed with a -10 (or even higher) to the ability score. Such a large penalty might be appropriate for tracking a savvy group of woodsmen

in their home territory, discerning the motivations of an ancient dragon, or convincing the king to give you command of one of his armies.

Likewise, characters occasionally attempt things which are much easier than a standard task. In general, we recommend not rolling for such things at all; if your character wants to tie a rope to a tree so that the party can keep their boat near the shore of a river, just assume that the character succeeds. If orcs are firing arrows at him while he is doing it, however, a test is definitely in order. Only roll the dice when it is dramatic and appropriate, or when the character's action will result in a change in the story.

If a character is attempting an easy task and it is important enough to roll for, the gamemaster should give the character a +2 or higher to the relevant ability score before rolling just as he would give a penalty for particularly difficult tasks.

Whatever the difficulty of the roll, tell everyone (especially the GM) how far over or under you were. This will help everyone get a good picture of how things are going, and it will help all of you narrate the results.

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## TYPICAL BONUSES AND PENALTIES

*Easy task: +2, climbing a rope ladder under pressure, carrying an unconscious barmaid from a burning inn, reading a dusty parchment*

*Normal task: +0, picking a lock, climbing a tall tree, hunting in a verdant forest*

*Hard task: -2, picking a rusted lock, sneaking across a creaking floor, recalling an obscure bit of knowledge*

*Very Difficult task: -5, deciphering a forgotten manuscript, swimming in storm-tossed seas, charming an angry king*

*Almost Impossible task: -10, climbing a smooth wall, jumping safely from the back of a flying dragon, prospecting for mithril*

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## CONTESTED ROLLS

If two or more characters are striving against each other, such as in an arm wrestling contest or a duel of wits, have each make the appropriate roll. Whoever succeeds by the most is successful by that very margin. If all parties fail, it doesn't matter who failed the worst; nothing is accomplished.

## SKILLS

In addition to ability scores, most characters have one or more skills. If a character has an appropriate skill when making an ability check, modify the ability score by +2 before making the roll. Some characters might be extremely skilled in an area and so have a +4 to their ability score when making checks with a skill. Each level of a skill grants +2 to appropriate ability score tests.

Often skills can be helpful for a wide range of tests. For instance, a character with a skill in boating might get a bonus to his Intelligence check in order to repair a boat or a bonus to his Dexterity check in order to keep one afloat in a swift-moving river. It might even give him a bonus to his Charisma check to impress the riverfolk with his deep knowledge of the ways of the water.

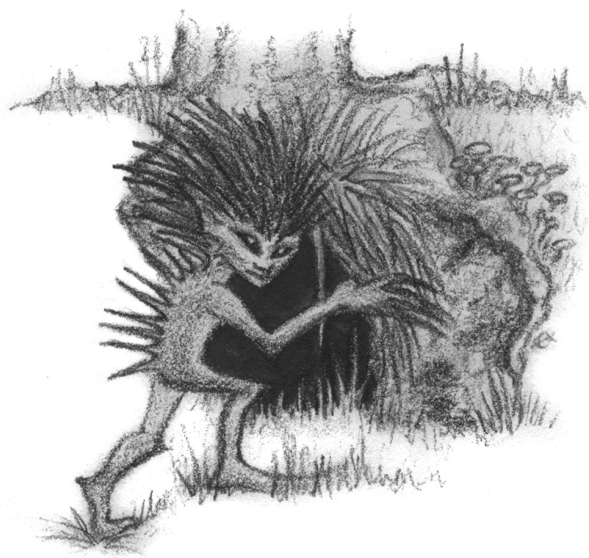
## WHAT CAN I TRY TO DO?

In general, any character can attempt any task. Having a relevant skill simply gives a bonus to the check. Sometimes, however, the gamemaster may deem a particularly specialized task impossible unless a character has an appropriate skill. For example, anyone can try to climb a rocky outcropping or sneak into a camp at night, but it requires special knowledge even to begin to pick a lock or recall an obscure fact from ancient history.

In these instances, a character without an appropriate skill automatically fails the check.

## HELP!

Characters often want to lend a helping hand to their friends. If a character has an applicable skill, he can help his friend with a task, giving a the normal skill bonus (usually +2, but sometimes +4 or more as described above).



So, what's the downside to helping someone? Not much. Working together is a good thing, and frequently necessary to the survival of a band of adventurers in dangerous territory. However, a character must be present and able to help to give this bonus (obviously), and will often share in the negative results of failing such a roll.

*Example: Baston and Ariadne have followed the eagle's path to a strange ring of stones set on a far-away hilltop. Their investigations are interrupted by a covey of long-limbed rock creatures. Rather than defend himself, Baston uses his Athletics skill to help Ariadne climb one of the stones to safety, giving her +2 to her Dexterity check.*

A character without an applicable skill is usually unable to help her friends in any meaningful way; she simply doesn't know how to lend aid in the circumstances. However, see the rules for Fortune Points below for more information.

## SAVING THROWS

Saving throws work a bit differently than ability score checks. In order to make a saving throw, roll a d20. If the result is equal to the saving throw number or higher, the roll was a success. An unmodified roll of 20 is always a success, while a 1 is always a failure.

The gamemaster is the one who calls for saving throws for the characters. Characters do not attempt to make saving throws by choice in most circumstances.

## THE ROLE OF FORTUNE

Characters in *Beyond the Wall and Other Adventures* are heroes and exceptional individuals. This notion is represented in the rules by the fact that the player characters, and only the player characters, have Fortune Points. By spending these points, characters are able to cheat death and accomplish tasks where ordinary individuals would fail.

Most characters have three Fortune Points, though rogues have five.

A character may spend a Fortune Point in the following ways:

*Help a Friend:* Normally, a character may only help a friend with an ability score check if he has a relevant skill. By spending a Fortune Point, a character may lend a helping hand and thereby give his compatriot a +2 to his score for a single roll, even without having an appropriate skill for the task at hand.

*Second Chance:* A character may spend a Fortune Point to get a reroll on any failed roll during the course of play, such as an ability score check, saving throw, or to hit roll.

*Cheat Death:* Once a character reaches 0 hit points, he is considered to be dying and loses one additional hit point per round until reaching death. A character in such dire straits may spend a Fortune Point to stabilize at 0 hit points and not continue taking damage. Characters who do so are safe from death (though still in a bad place!) for 24 hours, after which they will continue to lose hit points again if they have not received any effective medical attention.



# THE CLASH OF ARMS

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Combat proceeds in a series of rounds until one side has prevailed. Here is a quick run-through of a combat round. Each section is addressed in more detail after this summary.

First, figure out if anyone is caught by surprise, perhaps by an ambush or a stealthy opponent. Anyone who is surprised won't be able to take any action on the first round.

On a given round of combat, all characters involved, PC or NPC, take turns. Start with the character with the highest initiative and work your way down from there. In case of a tie, a player character goes first. When player characters are tied, they go in the order the players are sitting. When everyone has taken a turn, that is called a round.

When your turn comes around, you can do one thing. It is okay to talk while you are doing it. Your action will be resolved before the next person's begins. Since each round is just long enough for a quick exchange of sword-blows, or the loosing of an arrow, any action that takes more than about 10 seconds will need to be spread out over several rounds.

You don't always have to attack someone when in combat; you might want instead to cast a spell, help a comrade, climb a tree, or run for your life. In fact, you will frequently find yourself doing things other than just striking at the enemy. If there's any question of your success, you will need to make a roll.

Actions are resolved with a d20 roll. First, check for any appropriate bonuses or penalties. Your GM will let you know of environmental modifiers such as a high wind on a narrow bridge, or the darkness of the Goblin King's Tomb. Your character sheet will inform you of others, such as your attribute bonuses or skills. Next, find your target. For martial actions you'll try to roll above your target's Armor class. For most other actions, you'll need to roll below your relevant ability

score. Now, roll! Let the GM know how much you made it (or missed it) by, and then you'll find out the result.

## INITIATIVE ORDER

In a given round of combat, characters and their opponents operate in order of their relevant Initiative scores.

Because a character's Initiative is static and recorded on his character sheet, the players may find it beneficial to sit in Initiative order at the table so that the game-master can simply go around the group clockwise as the characters act, inserting the actions of all the monsters and NPCs as their initiative scores come up.

## ATTACKING AN ENEMY

Most of the time, characters will wish to attack an enemy in combat. In order to do so, a player rolls a d20 and adds his attack bonus. This is a character's base attack bonus (based on his class and level - see class descriptions above) plus any relevant modifiers from high ability scores, weapon specialization, or magical items.

Just as with ability score checks, the difficulty of an attack may give bonuses or penalties to your roll. The GM might give a bonus or penalty because of higher ground, detrimental weather conditions, or poor light sources.

After totalling the to hit roll, any modifiers, and the attack bonus, simply compare it to the enemy's Armor class. If the number equals that Armor class or exceeds it, the attack was successful. Otherwise, the attack missed.

An unmodified roll to-hit of 20 is always a success, regardless of an opponent's AC or other considerations. A roll of 1 is, likewise, always a failure.

## DAMAGE

Assuming a successful attack, a character or monster inflicts damage equal to their damage roll using the dice

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## DO I ROLL HIGH OR LOW?

*Sometimes people get confused in older versions of fantasy roleplaying games because rolling high is good in some situations, while in others you want to roll low. This is not as confusing as it might seem at first.*

*There are three circumstances under which you need to roll a d20 check in Beyond the Wall. If you are attacking an enemy or making a saving throw, you want to roll high. If you are doing anything else, you are making an ability check and want to roll low. You'll get used to it, we promise.*

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of its weapon or natural attack, lowering the opponent's hit points by that amount. See the weapon charts above or the individual monster descriptions for more details.

Characters who have reached 0 hit points need help immediately. They will continue to lose hit points at the rate of 1 per round unless they receive medical attention. Should a character's hit points reach -10 he is dead.

## HEALING AND RECOVERY

Over the course of an adventure, characters often find themselves battered, wounded, and, worse, out of precious Fortune Points.

Characters recover 1 hit point every night that they receive a full night's rest. This means not taking a watch, but instead sleeping selfishly through the night. Being tended by a character with an appropriate skill can increase this to 2 hit points per night. Full bed-rest means that the character recovers an additional hit point during the day, but few adventurers have that luxury.

A character who is at 0 hit points or lower needs immediate medical attention and is in serious danger of dying. Remember that such characters continue to lose 1 hit point per round and are dead if they reach -10 hit points. Another character may make a Wisdom check (helped by a skill such as Healing or Herbalism if available) to patch up the dying character. If successful,

the character stabilizes and will no longer lose further hit points every round, though he is still badly in need of rest and healing.

Fortune Points are a different matter. Characters are only able to recover their Fortune Points between adventures and begin each new adventure with their full allotment of Fortune Points.



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## DAMAGE FROM OTHER SOURCES

*Adventurers seem to fall a lot. Falling causes the following damage:*

*5 ft = 0 HP  
10 ft = 1d6  
20 ft = 3d6  
30 ft = 6d6  
any more = death*

*Fire can also be a frequent source of problems for adventurers (and for the monsters they face!). Fire causes the following damage per round of exposure:*

*Torch = 1d6  
Buring Oil = 1d6 per round  
Bonfire = 3d6  
Burned at the stake = 6d6*

*Other natural sources, such as exposure to the elements, may also cause damage at the GM's discretion. Just remember that 1d6 is a basic amount of damage, while serious situations, such as a lightning strike, may cause as much as 6d6 damage or simply kill a character outright.*

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# EXPERIENCE AND LEVELS

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All player characters in *Beyond the Wall and Other Adventures* have a class and a level within that class. They gain further levels in their classes by accumulating experience points. Each of the class descriptions has a chart showing how much experience it takes a character of that class to achieve the next level. As characters gain levels they become more powerful and competent.

Characters gain experience points by facing and overcoming various challenges over the course of an adventure. The most obvious way of gaining experience is from defeating enemies in combat, but characters often improve the most by accomplishing goals and completing adventures.

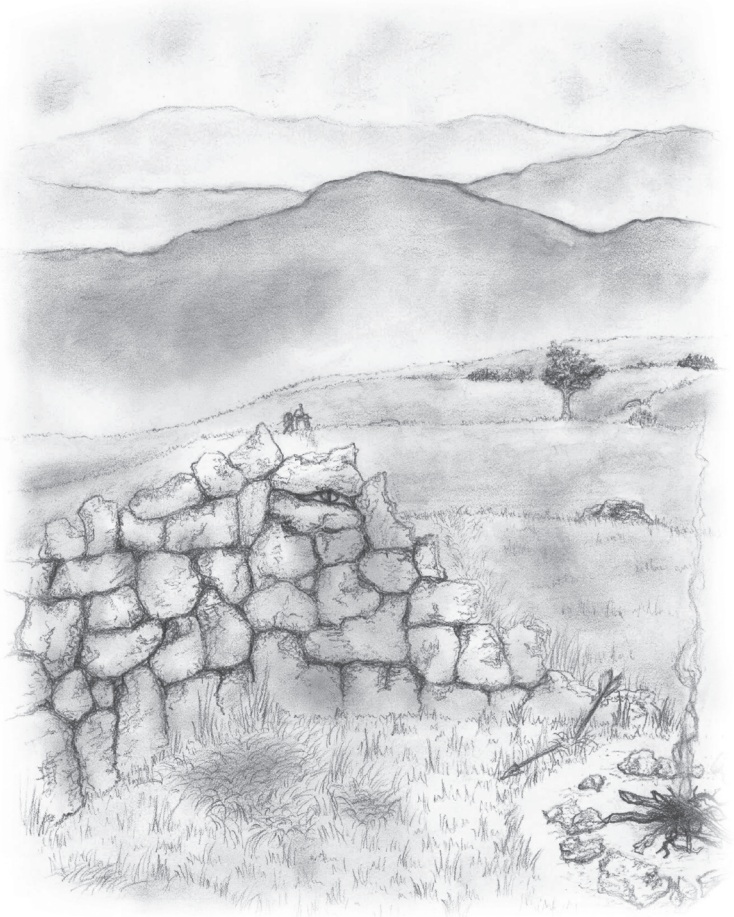
Every monster in the bestiary has an experience value, which characters gain should they overcome that monster. Note that characters do not necessarily have to kill a monster to overcome it; in fact, it is often more prudent for the characters to defeat their adversaries in other ways, such as by convincing a rampaging dragon to fly away to greener pastures, or banishing a destructive demon back to the Realm of Chaos.

Characters also gain experience points by finishing stories and accomplishing their goals. Solving a mystery, saving a village from a marauding monster, or gaining possession of a magical artifact which they were hunting should give all participating characters 500 experience points. Accomplishing greater tasks, such as saving a dukedom or defeating a great nemesis should be worth 1000 experience points, and even greater accomplishments, such as saving an entire kingdom from certain destruction, should be worth 2000 experience points or more.

Gamemasters are also encouraged to award extra experience for clever ideas which help the characters along, or particularly impressive roleplaying. Such occurrences are worth 50-100 experience points at a time.

Once a character has accumulated enough experience points to reach the next level, the character 'levels' up, gaining any appropriate bonuses as described in her class description.

Over the course of a longer campaign, groups may find it appropriate to award other advantages for leveling up. For instance, we often like to allow everyone to gain a simple +1 to two different ability scores every five levels or so, or to occasionally award a character a new skill when it makes sense for her to have learned something new and exciting.



# THE SORCEROUS ARTS

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In *Beyond the Wall*, a mage may work magic in three different ways. The rules for all three are presented below. The “Spells and Magic” booklet contains lists of cantrips, spells, and rituals, as well as some examples of magic items.

All spells and rituals (though not cantrips) have the following characteristics:

**Range:** This tells how far the mage can cast a spell. A range of *Self* means that the magic only works on the caster. *Touch* is self-explanatory. *Near* spells only affect targets within the immediate presence of the caster (perhaps 50 yards in an open field, or in the same room if indoors). Spells with the range of *Far* can affect things at even greater distances; the spell description will say just how far. Some few spells have a range of ‘*the Cosmos*,’ meaning that they affect things from outside of our own plane of existence, such as creatures within the realm of Chaos, or the deepest parts of the world of Faerie.

**Duration:** This tells you how long a spell lasts, either in terms of rounds or, for longer lasting magic, in terms of hours, days, or other real measurements of time.

**Save:** Magic which affects people directly often allows the target to make a saving throw to resist the spell. This entry tells you whether the target gets a save or not. Unless otherwise noted, the target should make a saving throw versus spell.

Cantrips do not have all of these characteristics, as they are always assumed to have a range of Near, special durations explained in their text, and they always allow their targets to make a saving throw. Their entries, therefore, do not list a range, duration, or save.

Additionally, cantrips and rituals require ability score checks, and so each listing tells you whether the cantrip or ritual in question checks Intelligence or Wisdom.

## CANTRIPS

Cantrips are simultaneously the weakest, most flexible, and most dangerous type of magic. Each cantrip covers a wide range of related minor effects which are possible. A mage casts these lesser magicks “on the fly,” making up the particulars of the casting on the spot.

Mechanically, the mage makes either an Intelligence or Wisdom test (each cantrip’s description says which). Success means that the cantrip works more or less as desired. When a mage fails a cantrip roll, one of two things can happen at the player’s discretion: either the mage finds himself robbed of his magical energy until she has rested, or the magic spins out of control.

If the player chooses to run out of magical energy, then the mage has exhausted himself and is unable to use magic of any sort until he has had a full night’s sleep. Additionally, any spells or rituals which the mage had cast earlier and which are still in effect immediately stop (barring, of course, spells with a duration of Permanent).

If the player decides to have his cantrip miscast, then the magic has gone horribly wrong. This is dangerous, because now the GM may decide what happens with the magic. In all instances, the spell should have a deleterious effect on the character or his friends; perhaps a light spell darkens an area just when the party needs some light, or a hex meant for an enemy affects the mage himself instead.

In general, cantrips produce only minor effects. They cannot damage a target, they only work at ‘Near’ range, and they do not produce any permanent effect. The description of a particular cantrip covers roughly what it can do. If the gamemaster determines that a mage is stretching the abilities of a given cantrip, he may assign a penalty to the check.

Some cantrips allow a caster to impose penalties to die rolls on opponents, such as by cursing or hexing them.

However, the magic of cantrips is too weak to give any opponent a penalty worse than -2 to a die roll.

Cantrips are the earliest form of magic that most mages learn, and they tend to find it extremely difficult to learn other types as they progress in their careers. Each mage begins knowing two cantrips and may only learn more after significant study and practice as determined by the gamemaster.

The description for the Mage Light cantrip follows, as well as an example of its use:

### **MAGE LIGHT (Intelligence)**

This cantrip produces a moderate amount of magical light. This light may appear from a physical object in the possession of the caster, such as the tip of his staff or an amulet, or as a simple ball of floating light. The cantrip produces enough light to illuminate an area of about 30 yards; the light is dim, but just strong enough to read by.

A mage may attempt to produce more light at a penalty to his casting roll; attempting to summon the light of several torches into a room gives a -3 penalty, while the equivalent to full daylight would call for a -5 penalty. Producing several globes of colored light that move about on their own would call for similar penalties, as would trying to cast the cantrip in such a way as to produce the light in a particular spot at a distance from the caster (for instance, before the eyes of an enemy, in order to distract him).

Lights produced with this cantrip last as long as the caster is able to concentrate on them. Being struck in combat or failing the roll for another cantrip will make this spell end immediately.

*Example: Cassandra, a young witch, is walking through the woods at night when she hears men approaching. She quickly ducks behind a tree and sees that they are armed and apparently hostile. She wants to distract them by summoning a small ball of floating light, far off in the woods, away from her.*

*Normally, to cast the Mage Light cantrip, Cassandra must make an ordinary Intelligence test, but the gamemaster assigns a -3 penalty to her Intelligence*

*as she is attempting to summon the light at a specific distance, far away from her.*

## **SPELLS**

The simplest and most reliable sort of magic comes in the form of spells, codified effects taught to mages by their masters or studied from books. Each spell works in a particular way every time it is cast. They tend to be more powerful than cantrips and weaker than rituals, though they are safer and more dependable than either. A mage may cast a number of spells per day equal to his level. After that, he is considered to be exhausted and may cast no more, though he may still attempt to cast cantrips or rituals.

Mages spend a long time learning spells and recording them for their own use. In order to learn a new spell, a mage must spend a full week studying it from a book or a mentor and then make an Intelligence test. If the test is successful, the mage now knows that spell and may cast it as normal. If the test fails then the mage must wait to attempt to learn it again until he has gained another level.

The description of the False Friend spell follows, as an example:

### **FALSE FRIEND**

**Range:** Near

**Duration:** 1 day/level

**Save:** yes

Magic is an alluring force. If the target of this spell fails his saving throw, he believes that the caster is his trusted ally and bosom buddy. While he won't commit suicide for the caster, he will go to great lengths to please him, acting in all ways as a trusted ally and friend of the caster. If the target is being threatened by the mage or the mage's allies, he will receive a +5 to his saving throw. If cast in combat, the spell simply will not work at all, as the target's sense of self-preservation will override any power the magic might have over him.

## **RITUALS**

For the greatest of sorceries, a mage must spend a great deal of time studying and bending the forces of the universe to his will. Rituals are the most powerful form of magic detailed in *Beyond the Wall*, and also the most time consuming.

Every ritual has a level associated with it, and a mage must be of that level in order to attempt to cast it. For instance, a level 3 ritual is simply beyond the abilities of a mage of level 1 or 2, and he cannot attempt it at all.

Casting a ritual requires a number of hours equal to the level of the ritual, as well as special ingredients detailed in the ritual's description. The mage requires complete concentration during this time, and things may go disastrously wrong if he is interrupted.

Should the mage spend the time and special ingredients necessary to cast the ritual, he must then make an Intelligence or Wisdom check (each ritual's description says which). If the test is successful, the ritual works as described. Should the test fail, the general effects of the ritual take place, but with some sort of twist. The gamemaster decides just what goes wrong. A ritual to summon a great cloud of fog may produce a mist of an unnatural color, covering an area greater than intended, while a ritual to send a whispered message over great distances may send garbled words from realms beyond our own instead.

Learning new rituals is a difficult and time-consuming process. Mages usually find new rituals recorded in arcane tomes or on delicate scrolls, though they can also learn them from other mages who are willing to teach their secrets. To attempt to learn a new ritual, a mage must be of an appropriate level to learn the spell, and must spend a week in study per level of the ritual. After this time, a mage must make an Intelligence test. If the test is successful, the mage now knows the ritual and may cast it whenever he is able. If the test is a failure, the mage may only try to learn the spell again after gaining a level.

Mages may attempt to cast rituals which they do not know if they have an appropriate source, such as a book or scroll detailing the ritual. This is quite dangerous, however, and the test at the end of the ritual suffers a -10 penalty. Remember that the ritual still happens if this test fails, but will be accompanied by unintended consequences. This means that the mage is still incredibly likely to make something happen, but very unlikely to control that something. Many foolish apprentices get themselves into a great deal of trouble doing this.

## GATHER MISTS

(Intelligence)

**Range:** Near

**Duration:** 1 hour/level

**Save:** no

This ritual allows a mage to summon a dense, billowing fog over a nearby area. The mist obscures all vision into the area and within it; those trapped in the mists can barely see anything. Normal weather does not affect this witch fog, though a very strong wind from a great storm might blow it away.

A mage wanting to cast this ritual must chant in the tongue of the wind and perform elaborate gestures for the hour it takes to cast it, and must burn incense while doing so. At the culmination of the ritual, he must swallow the tail feather of a bird of prey as he speaks the last words.

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## CHOOSING SPELLS

*As stated before, all mages begin with two cantrips, two spells, and one ritual. All other spells must be learned during play as described in the rules for cantrips, spells, and rituals.*

*The gamemaster and the player of the mage character should work together to determine the starting spells for the character. If you wish, you can easily randomize the beginning spells by rolling dice, or you may select a set of cantrips, spells, and rituals that all make sense together.*

*For instance, a nature wizard might begin with the cantrips *Beast Ken* and *Druid's Touch*, the spells *Entanglement* and *Pass without Trace*, and the helpful ritual *Goodberry*. A young court sorcerer, however, may begin with the cantrips *Glamour Weaving* and *Mage Light*, the spells *False Friend* and *Greater Illusion*, and the ritual *Unseen Servant*.*

*Alternatively, it might be fun to have the player and gamemaster take turns choosing spells for the character one at a time, building a story of the mage's apprenticeship as you go. Each cantrip, ritual, or spell could represent a particular phase of the mage's training, and so help to create an interesting backstory for the character.*

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# APPENDIX I TRUE NAMES

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Many creatures, such as spirits, demons, and dwarves, have common names, which they will give out freely, and true names, which they keep secret. A creature's true name can be used against it. Knowing someone's true name gives a character great power against him.

By calling out the name, a character gains +5 to all actions taken against the creature, including attacking it. Uttering the name also gives a character a +5 bonus to all saving throws against the bearer's powers and spells.

Demonic true names are often nearly unpronounceable to humans and appear as gibberish when written, though mortals may still memorize them with some difficulty. Spirits usually have true names in ancient, forgotten tongues, and the true names of dwarves sound like metal on stone. A dragon's true name is a word of such power that most fear to utter it aloud.

## COMMANDING SPIRITS

Mages who possess the 'Second Sight' cantrip have special power over demons and spirits. If such a character knows a spirit's true name, she may attempt to command it to perform a specific task for her. To do so, she must make a successful Charisma check; she does receive the normal +5 bonus for knowing her target's true name.

However, should the mage fail in her Charisma check, the spirit is free of her power, and she may never attempt to command it again in this way again. For this reason, most mages are wary of trucking too often with spirits, as they can be very, very dangerous and vengeful when free of a mage's power.

## LEARNING TRUE NAMES

Kept ever secret, true names are difficult to learn. Discovering an adversary's true name will therefore make for a bit of an adventure in and of itself. Such a hunt will usually involve trying to find a source of information, such as a forgotten library, or an old hermit.

Once found, the characters will usually have to accomplish a particular task in order to get the knowledge they seek.

A character's knowledge skills and background will give the player a cue to go to a person or place to ask for the name. The initial step is usually an Intelligence or Wisdom check to determine where to seek the true name.

- If your character is an academic, her lore will point her to a library, or perhaps a particular scroll, with the desired name. The reformed bully, however, might know a magic user who could be asked, while a young knight might seek the advisor to a noble lord.

- The characters should then have to travel to the person or object to be queried. This can make for a good, short adventure, or for part of a longer one. There will surely be several challenges for the characters on their journey.

- Once there, it's up to the player to figure out just how to get the information. Perhaps they must cajole, threaten, or buy the information from the person, or perhaps they must decipher musty scrolls in an ancient monastery.

## TRUE NAMES FOR ALL?

The group may decide that all characters have a true name, not just supernatural creatures. If this is the case, then all of the player characters, as well as everyone they know, have true names which can be used against them. Keep your name secret!

Characters with true names most likely received them in some sort of naming ritual when they came of age and use a common nickname when among all but their dearest friends. Alternatively, your character might have never been given his name; he still has one, it is just so secret that even he doesn't know it. Learning your own true name makes for a great adventure.

# APPENDIX II OPTIONAL RULES

This section contains several optional rules that you may want to use in your games. Most of these are things which have appeared in several other versions of the world's most popular fantasy roleplaying game, and so players will be familiar with them in principle and may be very excited about a multiclass or nonhuman character. Working these rules into your game should be very straightforward.

## SIMPLIFIED SAVING THROWS

Some players may prefer a smaller set of broad saving throws for their characters and monsters. If so, use the following three saves instead of the normal five. Any time a monster description, trap, environmental hazard, or spell calls for a saving throw, the game-master should choose which of the three applies in that circumstance. Usually, this is a fairly clear decision. Descriptions of each of these three simplified saving throws follow.

### FORTITUDE

Roll this saving throw when your character is attempting to withstand damage or a hazard which threatens to transform him or twist his body.

### REFLEX

This saving throw represents a character's ability to dodge incoming attacks, traps, or environmental hazards.

### WILL

Roll this saving throw to resist mental control or magical effects, whether from magical items or the spells of a mage.

Each of the three classes has one 'good' saving throw and two 'poor' saving throws, representing their natural defenses and abilities. Warriors have good Fortitude saves, Rogues have good Reflex saves, and Mages have good Will saves. All three classes advance their saving throws at the same rate as they gain levels. Use the following chart for all classes.

Level	Good Save	Poor Save
1	15	16
2	15	16
3	13	15
4	13	15
5	11	14
6	11	14
7	9	13
8	9	13
9	7	12
10	7	12

## FANTASTIC CREATURES

Many fantasy stories tell not just of brave men and women, but also elves, dwarves, and halflings having their own adventures, often in the company of mundane men. The following rules help you create characters of these types. Each fantasy species comes with its own special advantages and drawbacks, all of which can make playing one of these people very different from playing a human.

For games in which languages are important, the GM may want to rule that characters of these species know their native tongue in addition to any others. For instance, an elven character with no intelligence bonus might still know two languages: the common human tongue of the other characters and some form of elven or fae language.

### DWARVES

Creatures of earth and stone, dwarves are expert craftsmen who occasionally wander the lands of men, selling their wares and seeking their fortunes. They are stout fighters and hearty adventurers, but they are filled with a love of gold and beautiful things. This is most often why they find themselves out in the lands of men.

Our dwarves are decidedly otherworldly, carrying with them secret True Names and unnatural abilities. All dwarves have the following traits:

*Dwarven Vision* - Dwarves may see in any light. So long as their surroundings are not pitch black, they can see as well as humans in full daylight.

*Strength of Stone* - Dwarves have an endurance far beyond the ken of men, and therefore have hit dice of one greater die type than their class would suggest. For example, a dwarven rogue has d10 hit dice instead of the usual d8.

*True Name* - As creatures of rock and stone, old as the earth, dwarves have true names, and those with the knowledge may use a dwarf's name against him. Knowing a dwarf's true name gives a character great power. By calling out the name, a character gains +5 to all actions taken against the dwarf, including attacking it.

## ELVES

Elves are the lords of the fae and the sad inheritors of a long-declining civilization from past ages. Some dwell in forgotten, hidden kingdoms containing their own great and often crumbling cities, while others live in secret enclaves in the wilderness, long veiled from men. They are fair and dangerous creatures from beyond the realms of mortals. Our elves are faerie royalty, quite out of place amongst humans. All elves have the following traits:

*Elven Vision* - The keen eyes of the elves can see in all but pitch blackness.

*Lords of the Fae* - As the lords and ladies of the faerie courts, elves gain a +2 bonus to any ability score check to command, impress, or frighten other faerie creatures.

*Unaging* - Elves maintain their youth and vigor for their entire, long lives. Some say that they are actually immortal. Elves are fair of form. They automatically resist all forms of non-magical disease and poison.

*Autumn Folk* - The age of the elves is long since past. Elves have one fewer Fortune Point than they otherwise

would. This means that most elven characters will have only two Fortune Points, while elven rogues would have four instead of the usual five.

## HALFLINGS

A simple folk from far away lands, halflings mostly keep to themselves, tending green gardens and brewing quality ale. They value good food, good company, and good stories. They are stout of heart, and occasionally leave their own peaceful lands to journey in the realms of men. There is more about these small people than most strangers think. Our halflings are valuable members of any adventuring party, if not the strongest fighters. All halflings have the following traits:

*Halfling Spirit* - Halflings raise the spirits of even the most downtrodden and are valued by all their companions. The Halfling himself receives +2 to all saving throws. Furthermore, all friends in his adventuring party receive +1 to their saving throws.

*Small Stature* - Being small hurts in a fight. Halflings may never have a strength score higher than 10, and may only use weapons which do 1d4 or 1d6 damage.

## MULTICLASS CHARACTERS

For some players, the basic three classes just won't do. If a player is dying to make a warrior who also knows magic, or a rogue with greater fighting abilities, or any other combination of two of the three classes, use these guidelines to design a custom, hybrid class for the character in question.

This section does not contain hard and fast rules, and gives only an approximated play balance, so the whole group will have to eyeball any custom classes and be sure that they seem right.

First, choose two classes. The multiclass character will have some abilities from each of these classes. The character uses the experience chart of whichever of the classes requires more experience to reach level two. Then, go through the following checklist of class features, choosing as you go which class the character will favor for each category. The trick is to alternate roughly between choosing the more favorable choice for some categories and the less favorable choice for others as you go. For instance, a Warrior/Mage might

have the Base Attack Bonus or hit dice of a warrior, but the armor restrictions or poor Initiative bonus of a mage.

**Base Attack Bonus** - Choose to follow the progression of either of the two classes. One will be obviously better than the other.

**Hit Dice** - Choose the hit dice of either of the two classes. Alternatively, average the two together; we find that d8 is a good size hit dice for just about any multiclass character.

**Saving Throws** - Choose the saving throw progression of either of the two classes. There is often not an obviously better or worse choice for this category, so pick one that seems right to you.

**Armor** - Choose either of the two allowed armor lists. Alternatively, choose to be allowed some, but not all, of the armor on the more favorable list. For instance, a Warrior/Mage might only be able to wear leather or chain armor.



**Initiative** - Choose the base initiative bonus of either of the two classes. Alternatively, average the Initiative bonus of the two classes together. An Initiative bonus of +1 is a fine choice for most multiclass characters.

After designing the basics of the class, choose which of the special abilities the multiclass character will have access to from each of the two classes. As above, try to take roughly half of the abilities from each class. Alternatively, it may be fine with your group if you heavily favor the special abilities of one of the given classes over the other. However, we usually find it best if a multiclass character avoids ever having all of the special abilities of any one class.

Warriors have access to weapon specialization and knacks. These two abilities, on top of their high BAB and hit dice, make them the best fighters of all the classes. For most multiclass warriors, you will choose one or the other of these abilities. If you choose to give your character access to knacks but not weapon specialization, the character cannot then later take the Knack: Weapon Specialization. That would be exceedingly silly.

Rogues have access to a great number of skills, which is their primary advantage over other characters. They also have extra Fortune Points, which is often a bigger help than it seems at first. Most multiclass rogues will choose one of these abilities or the other.

Mages are the most complicated class to work with. They have the ability to sense magic and to cast three different kinds of magic. Most multiclass mages will do fine with having either the ability to cast cantrips and rituals but not spells, or the ability to cast spells but not cantrips or rituals. There's a lot of room to play around with these combinations though, so make sure everyone in the group agrees it's a fair deal.

After you have made all of these choices, you should have a complete custom class. As an example of a multiclass character, take a look at our Elven Highborn, a classic hybrid of a warrior and a mage, as well as a good example of a character from one of the above fantastic creatures.

# THE ELVEN HIGHBORN

The Elven Highborn is a young fae noble who finds himself in the lands of men. The class is a hybrid of the warrior and mage classes. This character can cast cantrips and rituals like a mage, but is also a skilled fighter.

**Hit Dice:** d8

**Initiative Bonus:** +1

**Armor:** The Elven Highborn may wear any armor lighter than plate.

## SPECIAL ABILITIES

**Weapon Specialization** - Elven Highborn have a favored weapon with which they are particularly skilled. Pick one weapon at first level. Your character receives a +1 to hit and +2 to damage while wielding that weapon. The Elven Highborn begins the game with this weapon for free.

**Spell Casting** - The Elven Highborn learned magic in the ancient style of the high elves, and may cast cantrips and rituals, but may not cast spells. They learn their magic in the same way as other mages.

**Elven Vision** - The keen eyes of the Elven Highborn can see in all but pitch blackness.

**Lords of the Fae** - As a lord of the faerie courts, the Elven Highborn gains a +2 bonus to any ability score check to command, impress, or frighten other faerie creatures.

**Unaging** - Elves maintain their youth and vigor for their entire, long lives. Some say that they are actually immortal. Elves are fair of form. They automatically resist all forms of non-magical disease and poison.

**Autumn Folk** - The age of the elves is long since past. The Elven Highborn has only two Fortune Points instead of the usual three.

Level	Experience	Base Attack Bonus	Poison Save	Breath Weapon Save	Polymorph Save	Spell Save	Magic Item Save
1	0	+1	14	17	15	17	16
2	2,500	+2	14	17	15	17	16
3	5,000	+3	13	16	14	14	15
4	10,000	+4	13	16	14	14	15
5	20,000	+5	11	14	12	12	13
6	40,000	+6	11	14	12	12	13
7	80,000	+7	10	13	11	11	12
8	150,000	+8	10	13	11	11	12
9	300,000	+9	8	11	9	9	10
10	450,000	+10	8	11	9	9	10

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